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CLEVELAND MUSEUM OF ART

BEQUEST OF MRS. CHARLES W. HARKNESS

The Museum was provided for most liberally under the will of Mary Warden Harkness, as shown by the following extracts from the will:

I give and bequeath to my husband's brother, Edward S. Harkness, the paintings described as follows, for his life, and upon his death I give and bequeath the same to the Art Museum of Cleveland, at Cleveland, Ohio, to be known as The Charles W. Harkness Gift:

NAME OF ARTIST	TITLE OF PAINTING
Felix Zeim	Venice, Grand Canal—sail-boats.
George Inness	Winter, Close of Day.
Gilbert Stuart	Portrait of Dr. Stuart of South Carolina.
Gilbert Stuart	Portrait of Mrs. Stuart of South Carolina.
Benjamin West	Portrait of his wife and son Raphael.
A. H. Wyant	Arkville Landscape.
Homer D. Martin	Misty Morning on an Adirondack Lake.
J. P. Cazin	Venice—Moonlight at Midnight.
George Inness	Durham Common.
A. H. Wyant	Autumn Landscape and Pool
Homer D. Martin	In the Housatonic Valley.

I also give and bequeath to the Art Museum of Cleveland, at Cleveland, Ohio, all my china in the large cabinet now in the drawing-room in my house at Madison, New Jersey, as follows:

One pair Chelsea groups of Continents—A. S. Varney's guarantee and No. 1463; one pair Chelsea figures No. 1809; one Birds and Plum Trees No. 1795; one pair Crown Derby Vases—Flower-pots and Flowers; one pair Chelsea figures; one Chelsea figure No. 10056; Four Seasons No. 911806—Bristol china; one pair Worcester urns No. 1905; one pair Chelsea figures No. 10256; Four Seasons—Chelsea No. 1808; one set of three Dresden dishes, Kandler period; also the figure of Britannia No. 2492, Chelsea, which is in a small cabinet; and the pair of Chelsea figures with Bocage No. 11121, now in the same room.

To the Art Museum of Cleveland, at Cleveland, Ohio, to be known as The Charles W. Harkness Endowment Fund, the sum of One Hundred Thousand Dollars, for purposes of endowment only.

The charming collection of European China, consisting, with very few exceptions, of dainty figures, is installed in a case in Gallery II and naturally attracts much attention. Here the beaux and belles of the period cast flirtatious glances, and the coy maiden keeps up her perpetual shyness with a charming rigidity. The technical skill of these early English potters is a matter of wonder to all who study these examples of their productions.